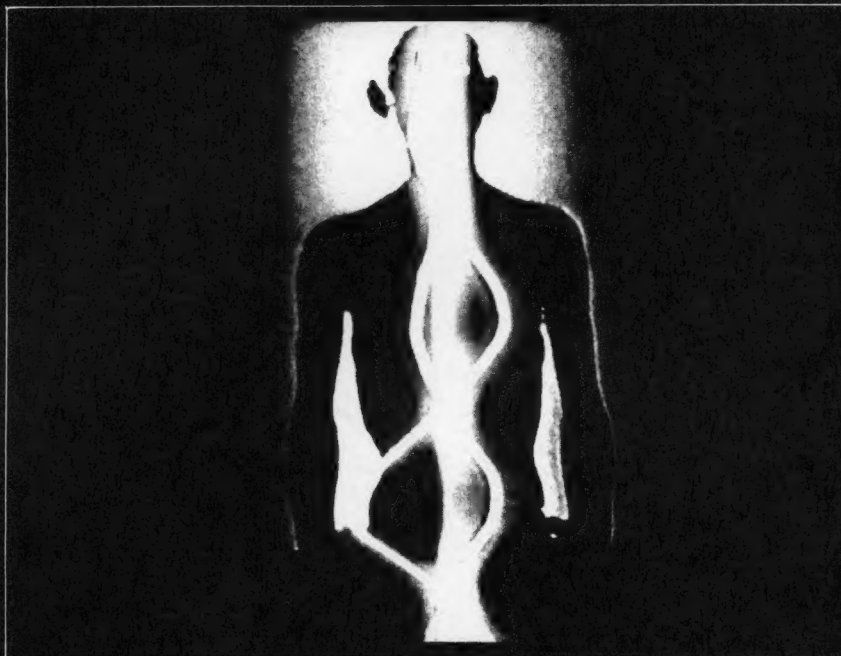


STEPHEN BECK



UNION (1976)

9½ min., color, rental: \$15, sale: \$160

Available in 16mm and ¾" color videocassette

Film Forum
Ann Arbor Film Festival
Sinking Creek Film Festival

A synthesis of film and video techniques, this popular film depicts the astral journey of the self seeking union with itself.

"UNION uses a lot of familiar as well as many new—optical effects to symbolize a process the filmmaker calls 'unification at material, psychological, and spiritual levels.' One of its most effective images is an egg shape enclosing a churning mass of indistinct substance suggestive of fermenting energy, while from both sides of the egg radiate multi-colored checkered squares forming a long, horizontal, constantly changing diamond. The egg gives way to an elliptical shape enclosed in a revolving circle, in which there ultimately appears a fetal form. Eventually a yoga figure composed of white dots dominates the screen and then hollows out to reveal an ocean. There is a good deal more but these instances give an idea of the combination of concrete and abstract images. It is fascinating both as a visual experience and as a presentation of a personal philosophy of consciousness."

—Edgar Daniels, FILMMAKERS NEWSLETTER

Stephen Beck

né en 1950 à Chicago, Illinois
vit à Berkeley, Californie

Etudes et formation

University of California, Berkeley,
Electrical Engineering/Computer
Science (BS), 1970

Expositions personnelles

1972

Carpenter Center, Harvard University,
Cambridge, Massachusetts,
U.S.A.

1973

A Video Concert, University Art
Museum, Berkeley, Californie
1976

Stephen Beck's Latest Works,
Anthology Film Archives,
New York
1977

The Video Show, Harvard University,
Cambridge, Massachusetts

Expositions collectives

1972

Video Plaza, Tokyo

Video Art, Museum of Contemporary
Art, Caracas

1973

Videocinta de Vanguardia, Mexico

Videola, Museum of Modern Art,
San Francisco, Californie

Video as Art, Centre Culturel Améri-
cain, Paris

1974

Open Circuits, Museum of Modern
Art, New York

1976

Ann Arbor Festival, Ann Arbor,
Michigan, U.S.A.

1977

Documenta 6, Cassel, R.F.A.

Collections publiques

Whitney Museum, New York
San Francisco Museum of Art
Centre Georges Pompidou, Paris
Museum of Contemporary Art,
Tokyo

Manifestations publiques

Video Space Electronic Notebooks,
1972 KQED-TV

The Medium is the Medium, 1973,
WGBH-TV

Video Visionaries, 1974, KQED-TV
VTR, 1976, WNET-TV

Publications

*Visual Correlates of Acoustical
Parameters as displayed with a
Tri-Color, Scanned Raster Cathode
Ray Tube*, University of Illinois,
1970

*Direct Video: An Electronic Art-
form for Colour Television: Care
and Feeding of Video Feedback-
Techniques*, National Center for
Experiments in Television, KQED
San Francisco, 1971

*Image Processing and Video Syn-
thesis, Video Art*, 1976

Stephen Beck Talks About Video,
Artweek vol. 8 n° 14, avril 1977

Films

Cycles, 1974 CINE Gold Eagle
Award

Union, 1976 CINE Gold Eagle
Award

Bandes vidéo

*Illuminated Music
Conception*, 1972

Methods, 1972

Cycles, 1974

Anima, 1974

Video Weavings, 1975

Union, 1976

Œuvres présentées

Anima, 1974 (8 mm, couleur,
sonore)

Video Weavings, 1975 (9 mm,
couleur, sonore)

Union, 1975 (9 mm, couleur,
sonore)

Commentaire

I prefer to have the works which
I have made speak for them-
selves... to be accepted or re-
jected on their own merits.

To "explain" the works is as dif-
ficult as explaining electricity.

It is possible to speak of my works
in terms of technique, graphic and
cinematic qualities, emotional and
psychological effects, thus perhaps
broadening their understanding.

I see myself shaping and forming
color and form on a video cathode
ray tube according to a wide
variety of principles. In order to
do this it was necessary for me to
invent and build the tool which is
the Beck Direct Video Synthesizer.
In effect, to utilize electronic cir-
cuitry as an extension of the ner-
vous system so as to place images

into the collective conscious sys-
tem.

Stephen Beck

Je préfère laisser la parole à mes
œuvres. Je préfère qu'elles ne doi-
vent qu'à leur valeur intrinsèque
d'être acceptées ou rejetées.

« Expliquer » mes œuvres, cela
serait aussi difficile que d'expli-
quer l'électricité. On peut parler
de mes œuvres sur le plan de leurs
qualités techniques, graphiques et
cinématiques, ou bien encore sur
celui de leurs effets émotionnels
et psychologiques, ce qui élargirait
sans doute le champ de leur com-
préhension.

Personnellement, je me vois com-
me quelqu'un qui donne naissance
à des couleurs et modèle des for-
mes sur un tube cathodique selon
une grande variété de principes.
Pour en arriver à ce résultat, il a
fallu que j'invente et que je fabri-
que mon propre instrument de tra-
vail, le Synthétiseur Vidéo Direct
Beck. Cet appareil a pour but de
permettre l'utilisation de circuits
électroniques comme extensions
du système nerveux, afin de faire
pénétrer des images dans le sys-
tème conscient collectif.

Stephen Beck